



Gunagrahi

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AUGUST 2004

Paramparaa a model theatre dedicated to the cultural field



Prabhavathi Dharam Singh, wife of Dharam Singh, the CM of Karnataka unveiling the name board



The spacious stage



A full view of the auditorium



Dr. A.H. Rama Rao & Sudha Rao, Principle Patrons of GUNAGRAHI celebrated their daughter Prathima Rama Rao's marriage in a grand manner with Deepak Rao Bobbarjung, son of Uma Rao & B. Jagannatha Rao. The Raos are seen with the bride, bridegroom and Vidya R. Rao.

CALENDAR OF EVENTS: **15th Aug. Sun. 6.00pm: Sri Rama Lalitha Kala Mandir (R.) and Dept. of Kannada & Culture** presents Independence day Cultural Evening Programme at Sri Devagiri : Sangeetha Sabhangana, BSK II Stage.

15th Aug. Sun. 5.00pm: Sri Thyagaraja Gana Sabha Trust (R.) and Sri Mukambika Talavadya Sangeetha Kalashale present Vocal recital by R.A. Ramamani with Nalina Mohan (Violin), N. Vasudev (Mridanga), Sukanya Ramagopal (Ghata) at Sri Vani Vidya Kendra, 1246, 4th Main, 2nd Stage, Rajajinagar.

20th Aug. Fri. 6.30pm : Nadajyothi Sri Thyagarajaswamy Bhajana Sabha (R) presents Vocal Recital by Jumbey S. Vidyarani & party at Sri Kannyakaparameswari Temple Premises, 8th Cross, Malleswaram.

21st Aug. Sat. 5.30 pm: BTM Cultural Academy (R) presents Vocal Recital by Abhishek Raghuram (Chennai), accompanied by Mysore Srikanth (Violin), Palghat Raghu (Mridanga), Giridhar Udupa (Ghata) at Sri. Ramana Maharshi Academy for the Blind, 3rd Cross, 3rd Phase, J.P. Nagar.

21st Aug. Sat. 6.30pm : M.E.S. Kalavedi presents Vocal Recital by Sriram Gangadharan & party at New Conference Hall, M.E.S. College, 15th Cross, Malleswaram.

22nd Aug. Sun. 6.00pm : Sri Vinayaka Sangeetha Sabha presents Vocal Recital by Sringeri H.S. Nagaraj with J.K.Sridhar (Violin), C. Cheluvaraju (Mridanga), Srishyla (Ghata) at Sri Vinayaka Sangeetha Sabha, Sir M. V. Nagar, A.E.C.S Layout.

26th Aug. Thu.6.00pm : Sri Guru Raghavendra Swamy Trust (R.) presents Flute Recital by Raj Kamal with A. V. Satyanarayana (Violin) and K.U. Jayachandra Rao. Felicitation by Prof. A Padmanabhan, Presided by V. Gopala Rao, Prize distribution by . Bhavi Kattee, followed by Harmonium solo by C. Ramadass accompanied by Dr. S. Nataraja Murthy (Violin), C. Cheluvaraj (Mridanga), M.A. Krishnamurthy (Ghata) at BEL Sri Ganapathy Temple premises, BEL Colony, Jalahalli.

30th Aug. Mon. 6.00pm: Sri Guru Raghavendra Swamy Trust (R.) presents (Mridanga) at Magadi Road, Behd. Prasanna Theatre.

29th Aug., Sun. 6.30pm : Raaga Sudhaalaya Charitable Trust (R.) celebrates 4th anniversary by felicitating and presenting Raagasudhalaya Puraskar to Malladi Jayashree Harikatha by Bhadragiri Sarvothama Das.

31st Aug. Tue. 6.00pm: Veena duet by Geetha Ramanand and Revathi Murthy with A. Renuka Prasad (Mridanga), S.N. Narayana Murthy (Ghata).

1st Sept. Wed. 6.00pm: Bharatanatya by Harini Chandramouli and party.

SCHOLARSHIPS: Candidates under the age of 25 years as on 1st July who wish to persue proficiency grade in Karnatak music (vocal/instrumental) are hereby requested to submit their applications in their own handwriting, furnishing their updated bio-data, for scholarships to **The Managing Trustee, Sri D. Subbaramaiah Fine Arts Trust, 75, 7th cross, ITI Lay out, 1 phase, J.P. Nagar, Bangalore-560078 on or before 25th August 2004.**

Editor General

Karnataka Kala Sri

Dr. M. Surya Prasad

Phone : 22253975

Associate Editors : Usha Kamath Ph : 25598886

K. Ramamurthy Rao, Mysore

Ph : 0821-2371899

B.L. Manjula, Ph : 25519227

Chief Patrons : S.K. Lakshminarayana (Babu)

Mysore, Ph : 0821-2513414.

V. Krishnan, Ph : 23345665

Dr. A.H. Ramarao, Ph : 26691175

M. Bharadwaj, Ph:08182-222051

H.K. Ganesh, Ph : 56702763

H. Kamalanath, Ph : 26612244

Principal Advisers : Dr. R. Sathyanarayana, Mysore
0821-2567891

T.S. Parthasarathy, Chennai,
044-2459005

Guru Maya Rao, Ph : 22261816

Mattur Krishnamurthy Ph:23346404

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Ph: 23321641

Guru H.R. Keshavamurthy

Ph: 23320903

Pt. Parameshwar Hegde,

Ph : 23310039

Pt. Vinayaka Torvi, Ph : 23305701

Dr. Vasundara Doreswamy,

Mysore,

Ph : 0821-2542814,

Ranjani Ganeshan, Ph :26615127

Legal Adviser : C.N.Satyanarayana Shastri,
Ph. 26620138

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Correspondents: INLAND : Bangalore -

N. Ananthapadmanabharao, Ph : 25532658.

Kusuma Rao, Ph : 23222593

Katte Sathyanarayana Rao, Ph : 23604663

Mysore - Dr. V. Nagaraj, Ph : 0821-511133

Mumbai-B. Nagabhushan, Ph: 0251-2472475

FOREIGN : California : Malathi Iyengar Ph:
818 788 6860. Nachekeeta Sharma - Ph : 001-
650-960-6906 Lavanya Dinesh Ph : 717-576-
8295

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Articles, Photos, Write-ups, reports may also be sent to the following address :

Editor General, 446, Jaraganahalli P.O.

J.P. Nagar, Kanakapura Main Road,

BANGALORE - 560 078.

EDITORIAL OFFICE:

"MUNIKOTI", NO. 8, SECOND CROSS

OPP. SRINIVASA MANDIRAM, BALEPET

BANGALORE - 560 053.

PH : 080- 222 53975

e-mail: gunagrahi@yahoo.com, drmsuryaprasad@yahoo.com

Understanding Hindusthani music

(Part III)

Difference between Raga and a Thaata

1. Thaats or scales are produced from 12 swars-Shuddha, Komal, Teevra. Ragas belong to the thaats
2. There must be seven notes in a thaata. The raga must have minimum five notes.
3. In the thaata the seven notes have to be in order but in the raga the notes can be in any order.
4. Thaata has only Aaroha (Ascending notes). The raga must have Aaroha (ascending notes) as well as the Avaroha (descending notes)
5. It is not necessary for a thaata to be melodious as the thaats are not sung but the raga has to be melodious.
6. Thaats do not express a sentiment. A raga must express a mood.
7. Thaats do not have a Vaadi or Samvaadi. A raga has to have a Vaadi and a Samvaadi.
8. Thaats are named after a popular raga belonging to that Thaata.

Musical terms related to ornamental melodic presentation

To make the raga rendering more beautiful and varied following ornamental patterns are used.

Alankara : Alankara literally means ornaments or adoration. Specific melodic presentation in succession in which a pattern is followed is called Alankara. For example : "SaReGa, ReGa Ma, GaMaPa, MaPaDha, PaDhaNi", This phrase is a part of an alankara in which three notes in succession are used at each time.

Gamak: These are many ways of ornamenting the notes. In the ancient books fifteen types of gamaks are found. They are Kampita - shake, Andolita - swing, Aaghaat- strike, Valit - vipple, Tribhinna - threefold, Gumphita - threaded, Plavita - flowing, Mishrit - mixed, Kurula - spiral, Sphurita- pulsating, Tirip - flurry, Leen - absorbing, Mudrita - imprint, Ullhasit - happy, Naamita - obeisance.

Many of these gamaks are still in use in Karnatak music under different names. In the North Indian music of today vibrating the notes with force is now called Gamaka. This is an important technique in Dhrupad and often in Bada Khayal singing. Many of the gamaks are used in Hindustani Classical music under different names and identities.

Kan or Sparsh Swar: The grace notes make the main notes sound sweeter. Grace notes are written slightly above the main note.

Murki : It's a short taan of three or four notes. It's sung very fast.

Khatkaa: Two or more notes sung with a jerk.

Meend : Stretching or lengthening the sound from one note to another. This technique maintains the continuity of the sound. Meend brings continuous flow, softness and continuity.

Raga and Rasa (emotion)

Each raga invokes a certain mood. For instance the raga Darbaari

Kanada is regal and dignified and majestic in its appearance.. The melodies of this raga tend to be sung in the lower register, tempo is slow and the melodic phrases are complex.

All these effects can be explained by the ancient theory of *Rasa* and *Bhava*. The *Rasa* can be said as the experience and the *Bhava* the expression.

In Bharata's *Natya Shastra* eight sentiments are mentioned. *Shringaar* (romantic/erotic), *Veer* (heroic), *Hassya* (comic), *Karuna* (pathos), *Roudra* (wrathful), *Bhayanak* (terrifying), *Bibhatsa* (odious), *Adbhut* (wondrous). Later on, another *rasa* *Shant* (peaceful, calm) was added. It also mentions the different notes to produce different moods such as *Ma* -humorous, *Pa*-Erotic, *Sa* - Heroic, *Re* - wrathful and so on.

The rules regarding formation of a Raga

1. The raga must belong to a thaata
2. It must be melodic in nature.
3. It comprises of a minimum five note.
4. A raga must have Aaroha as well as Avaroh.
5. Each raga has the note *Sa* present in it.
6. Each raga has either *Ma* and/or *Pa*. Both these notes together can not be absent from a raga.
7. Two forms of the same note such as *Shuddha Ga* and *Komal Ga* cannot follow each other in

Continued on Page no.6



The Song before string

There are certain controversies which seem to crop up periodically in the world of classical music. One such that surfaces more regularly than others is over the term 'gayaki ang'. It all started informing listeners that he was playing in the 'gayaki ang'. Later, to drive home his claim, he began to devote a section of his recitals to sing-and-play sessions.

In these the late Ustad Vilayat Khan would sing a slow or fast passage and then reproduce it almost exactly on the sitar. He would also sing khayal compositions and then play them as 'gats' to show that what he was playing was the instrumental equivalent of the khayal.

Now the term 'gayaki ang' means 'vocal style' as opposed to 'trantrakari' which means the style of plectrum-struck string instruments. Some people are of the opinion that such terms are meaningless since all music (at least in India) is based on vocal music.

While it is true that all classical music in this country is based on vocal music, it is important to realise that the music traditionally played on the Been (the North-Indian Veena), the rabab, the sursringar and later the surbahar, the sitar and the sarod, did not try to reproduce the alap, dhrupad, dhamar or later the khayal and thumri of vocal music.

With the advancement of technology, that is, sitars allowing deflections of a larger number of notes in meends or glissandos and sarods capable of sustained note extensions, artistes accordingly started playing longer meends and some tried to reproduce the figures of the vocal from khayal.

Notable among them were the sitar and surbahar player Ustad Imdad Khan and his son Ustad Inayat Khan, the grandfather and father, respectively of Ustad Vilayath Khan. The reproduction of meends and murkis of khayal reached its peak in the music of Ustad Vilayat Khan: This artiste, utilising his extraordinary left-hand skill also started playing tans built on fast deflections which sound like the silky tans of khayal.

(Continued from Page..4)

• succession. (But there are exceptions to this rule. For example Raga Lalit takes Shuddha Ma and Teevra Ma one after the other.

The sources of similarity and dissimilarity between the raga:

Some times some ragas sound almost similar but still there exists a little difference in them. These differences can be seen to be as follows :

1 Similar Thaata (scale) and melodic configuration :

Some times a raga is only separated from the other by means of stressing a particular note in one of them. For example the only difference between raga Hameer and raga Hameer Kalyaan is there is emphasis on shuddha Ni in Hamir Kalyan.

2 Similar melodic configuration but different Thaata

In some ragas the melodic structure the mood they present is almost the same but one or two notes vary in their format i.e. are Komal or shuddha or teevra. For example in Aasaavari and Komal Rishabh Aasaavari only difference is the later uses Komal Re instead of Shuddha re. Hence the ragas are considered totally different.

3 Identical Thaata (scale) but different melodic configuration

These ragas are a challenge to the performer. As the scale remains the same and they are separated on the basis of the melodic configuration only. There are subtle differences made in the form of a meend, use of a certain musical phrase, emphasis on certain notes, etc. For example Raga Goud Saarang and Raga Chaya Nat.

4. Partial similarity:

Here the chances of confusion are almost nil. This is the case of those ragas that are derived from two different ragas. Where one tetrachord is derived from one raga and the next from some other major raga. For example raga Ahir Bhairav is derived from Bhairav a major raga and Kafi. The resemblance to Kafi is limited to the lower tetrachord (poorvanga) only.

Alpatva (Insignificance) and Bahutva (Predominance)

Bahutva : This is shown in two ways

- 1 By singing the note repeatedly which is termed as *abbhyaas*, and
- 2 By singing the note for a longer time. This is called *Aalanghan* (lit. grasping)

Bahutva is related to Vaadi and Samvaadi of a raga as well as other notes of the raga which are prominent in the presentation of that raga.

Alpatva : This is again done in two ways.

- 1 *Anabbhyaas* : lack of repetition.
- 2: *Langhan* : Only briefly touching the note.

For example in raga Bihaag The notes Ga and Ni are treated with alpatva as they are less emphasized.

Avirbhaav and Tirobhaav

As the musician employs different note combination in the development of a raga, there is an ever present danger that the audience may feel snatches of another raga which uses similar note combinations.

When the raga being presented is clearly defined it's called as

Avirbhaav.

On the other hand when the raga is deliberately and cleverly concealed it's called as *Tirobhaav*. This prevarication is used as an artistic device.

This process of Avirbhaav and Tirobhaav, an almost sensual game of creating confusion and resolving it by clear statement of the raga makes the raga stand out more luminously.

The Jod Raga (Compound raga)

The basic principles in combining two ragas are the constituent ragas should complement each other. The emotional effect of combining them should be pleasing and not emotionally disturbing, and not only for intellectual curiosity. There are at least two forms of Jod ragas.

- 1 One raga is given predominance than the other. For example in raga Basant Bahaar Basant is considered the main raga to which raga Bahaar is combined.

2 Another way of combining is to use the notes of one raga and Chalan (melodic movement) of the other. For instance in raga Megh Malhar, the notes belonging to Raga Saarang are used and the raga is sung in the manner employed by the Malhaar group.

There are three ways these ragas are created

1. Combining the Aaroha of one raga and the avaroha of another.
2. To have each tetrachord composed of notes of different raga (either shuddha or Vikrit)
3. Use phrases from two or more ragas and alternate them between.

(To be Continued in the next issue)



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Radiant Rashmi

Veteran Guru Radha Sridhar of Sri Venkatesha Natya Mandira presented yet another talented dancer Rashmi Iyengar trained by her at ADA Rangamandira. There was crispness with delicacy in Rashmi's treatment of lay. The movements and adavus, in her case, looked like spectacular ornate patterns incessantly appearing on a smoothly passing stream of laya. This was evident in the khanda alarippu and the delineation of Swati Tirunal's keerthane "Parama Purusha" on Lord Vishnu in Vasantha raga. She was at home in the portrayal of the episodes of Bhakta Prahlada and Gajendra moksha establishing an artistic rapport with the audience. She showed a capacity to briskly execute finely sculptured postures one after another. The nritya, nrithya and abhinaya in the Ponnaiah Pillai's ragamalika varna

.R. E. V. I. E. W. S.

"Swami ninne koriyunnaanura" were equally fluent and a vibrant virothkhanditha nayika

was available before us. As usual K.R.V. Pulikeshi (nattuvanga) led an able orchestral support.

Sri Sharada Sangeetha Sabha, Chamarajpet and Ganagruha held an interesting three-day music festival in the premises of the Sabha. It is a good idea that two Sabhas came together and projected the talents scattered over the different parts of the city.

Prakash pleases

Young veena vidwan R.K. Prakash who has a strong tradition behind him, was fully in command with his presentations. Very inspiringly and effectively accompanied by C.Cheluvvaraju on mridanga and R.Ramesh on ghata, Prakash's long phrasing stuck a sympathetic chord in the listeners. In some, he looped far-flung notes and released a cascade of lovely glides. There was artistry in his delineation and expertise in the execution. The initial 'Vatapi Ganapatim bhaje' carried many features testifying to his scholarship.

The more than 45-minutes' rendition of this krithi had a profusion of sangathees. The phrasing was firm and each modal passage was quavering with life, rolled, rushed and fluttered about with ease. Also the swaras with different take-off points testified to his firm control of rhythm. However, studding it with the rendition of some instrumental tunes and Vedic mantras yielded mixed results. The Sri raga pancha rathna krithi could have been replaced with some other vilamba kala krithi. Maand (Brahmanda valaye), Hindola (Samajavaragamana) and other ragas were given a brilliant airing.

Charming Chiguru Sanje

The young and tiny tots of Vasundhara Performing Arts Centre led by noted dancer-Guru Dr. Vasundhara Doraswamy gave a promising performance under the banner of 'Chiguru Sanje' at J.M. Palace auditorium. This is one of the three festivals that are hosted by the Centre dedicated entirely for the projection of blossoming talents. More than 50 students per-

formed. The young children did even the compering. Veteran dance-Guru K. M. Raman of Tumkur and Gamaka vidushi Vilas Kumari were felicitated for their yeoman service to their respective fields.

Notwithstanding a couple of misses here and there, the Alarippu, Ganesha stuti (in different gathis), Brahma sandhi kavuthuvam (in khanda nadai) and other items were rendered in groups with practiced precision. Dr. Vasundhara Doraswamy led an useful orchestral support with her vibrant nattuvanga.

Emblematic M.S.Sheela

In an admirable gesture, Hamsadhwani Creations led by reputed Karnatak vocalist M. S. Sheela and her husband H. K. Ramaswamy presented an innovative fusion music programme 'Sa ri ga ma Sourabha' at the Bangalore Gayana Samaja auditorium. It was also marked by the release of a cassette with the same title by K. N. Venkatanarayana and B.N.V.Subramanya, the secretary and president of the Akhila Karnataka Brahmana Maha Sabha respectively. The proceeds of this cassette are

to be donated to the unique scheme of medical aid to the ailing musicians under the banner of 'Arogyadhara' of Ananya led by Dr. R.V. Raghavendra. A cheque for ten thousand rupees was handed over to Dr. Raghavendra on the occasion.

The 'Sa ri ga ma Sourabha' was directed by talented percussionist Anur Anathakrishna Sharma. Sheela sang to the rich and resonant ensemble comprising Shivu (dolu and mridanga), Shabbeer Ahmed (key boards), Pranesh and Praveen Godkindi (flutes), Charulatha Ramanujam (violin), Arun kumar (rhythm pads) and Venugopal (tabla). In an artistic climax the disciples of Sheela also joined her in the rendition of the Sumanasa ranjini tillana. The presentation began with "Mahagana pathim" (Nata). The solfa passages of Kadanakutoohala raga were manipulated in different gathis and combinations. Shahana in khanda nadai by Pranesh and Keeravani by Praveen Godkindi was enthralling. The way Sheela filled up the sequences spoke of her uncanny art, craft and skills.

Deepa delights

"Ankura" the annual four-day dance festival under the aegis of the Karnataka Nritha Kala Parishath held at Yavanika focussed some of the young talented dancers who are making progress after their Rangapraveshas. Deepa Srinath, has already proved her worth on various platforms. Trained by veteran Guru Radha Sridhar, Deepa packed her short recital of Bharatanatya with all the nuances of the dance form. The famous Todi varna "Roopamu joochi" was portrayed in all its splendor. She could reach the import of the lyrics with her neat satwikaabhinaya. Her nritta was commendable. But the melkaala jathis uttered by the nattuvanar KRV Pulikeshi were translated into dance in almost a madhyama kala. However the aduvus and teermanas caught the attention of the rasikas. Deepa scored well in the abhinaya for a Purandaradasa pada "Maneyolagaado Govinda". The pranks of child Krishna and the traits of a loving mother were successfully captured by the dancer. KRV Pulikeshi (nattuvanga),

Ramesh Chadaga (vocal), Jayaram (flute) and Chandra sekhar (mridanga) imparted lively support.

Lively duet

This was followed by a lively Bharatanatya duet by Madhavi and Suneetha of Davanagere. Their mentor Dharani Kashyap's hard work seemed to fetch rich dividends. The dancers-duo performed with full confidence and concentration. Facing the knowledgeable audience of Bangalore was no problem for them. They went through the varna (Sriranjini) and Kadanakutoohala tillana in such a manner as to evoke spontaneous appreciation from the dance lovers. With fine understanding and coordination they covered the nritha, nrithya and abhinaya phases of the varna "Simhavahini Sri Rajeshwari" in adi tala addressed to the Goddess. The benevolent acts of the Devi and Her fearsome forms were also depicted. The nritha interludes were well held. Sporting the almost perfect ardhmandalis, Madhavi and Suneetha enjoyed their presentations. Dharani Kashyap (nattuvanga), Mohan (vocal),

Madhusudan, Ashwatha narayana (flute) and Chandra sekhar (mridanga) provided the befitting accompaniment.

Imaginative Indrani

The Krishna-theme seems to be a favorite of all the dancers. This blue God's enchantment is never ending and ever fresh. He has been liked and loved by not only the Gopikas but continues to hold the animals, birds and even the litterateurs under His spell. The refreshing example for this was "Neela Madhava", a dance feature directed, choreographed and presented by Indrani Parthasarathy, the artistic director of Abhinaya Kala Shaale, Texas. Naturally, Indrani, the daughter-disciple of veteran exponent of Bharatanatya Guru Radha Sridhar could strike the right chord in the lovers of dance.

Guru Radha Sridhar's prominent disciples Deepa Srinath, Ishwarya Nithyanand, Rashmi Iyengar and Manasa also gave a good account of themselves as dancers of merit in unfolding the theme. The dance feature presented at the ADA auditorium was supported by a befitting recorded orchestral support.

The Divine Cowherd was praised in an impressive dance vocabulary on the basis of a shloka ("Peethambaram kara virajita") followed by the delineation of an Annamacharya krithi "Bhava yami Gopala baalam mana sevitham". All the dancers endearingly sketched the glory of child Krishna. I was particularly enthralled with the tagging of a traditional 'Muralidhara Kavitha'. It consolidated the content of the theme and the jathis interspersed in between provided the dancers to stretch out a nritha of high order. The ardhmandalis of the dancers, composition of aduvus and korvais, the varieties of jathis used et al caught the attention of the rasikas. The portrayal of the episode of Sri Krishna's birth on the lyrical basis of another Annamacharya krithi "Cheriyakodaku" by Indrani was commendable. The abhinaya for a Purandaradasa pada "Aadisidaleshode" was upto the mark. Krishna as the Sweetheart of one and all and the depiction of the entire universe in the mouth (Brahmaanda darshana) by the child Krishna left behind some nice memories. Gopikas long for Krishna and they want His in-

timacy. This is achieved under the pretext of complaining against him to his mother Yashoda. Indrani showed this with the help of Uttukkadu's "Taaye Yashoda" (Todi). Deepa, Ishwarya, Rashmi and Manasa excelled in rendering "Marakatha manimaya" (Arabhi) and Kuvempu's "Brinda vanakehaalanu maaralu".

Accepted Sweekrut

The audience at the studios of Abhinava Arts Center accepted young and handsome Kathak dancer Sweekrut's talent and artistry with great joy. Sweekrut is the prize disciple of a very famous dancer-couple Nirupama Rajendra and T.D.Rajendra. In a short Kathak recital he could pack all his dance-capabilities. The versatile dancer Nirupama led the orchestral ensemble with her padhanth. Everything was in good shape and form. The recital began with a Ganapathi and Krishna vandana. Hindi poet Biharilal's doha "Mor makuta kati" was successfully converted into dance imagery. The Ganesh Kavith ("Gam gam Ganapathe") with tatkar, natwari tukudas, tatkar ke tukude, pharans, chakkars etc glowed forth. The 21-chakkar

in particular was spectacular. Sweekrut's manipulation of Jaipur and Lucknow gharana's aamadhs were a delight. He was at the top of his form in unfolding 'Chadurang' a composition comprising sahitya (on Lord Shiva and Parvathi), sargams, bols and taans. The dancer was at home in all the above aspects. The tarana in Pooriya provided a fitting finale to his dance.

Artistic Mrudula and Umalakshmi

Mrudula Rao and Umalakshmi are trained in Bharatanatya by Nirupama. They did proud to her in the delineation of Chatushloki in praise of various deities. The nritta, karanas and freezings were both aesthetic and artistic. Uttukkadu Venkata subbaiyer's "Raara Radha Madhava" brought out the grandeur of Shringara rasa. Mrudula and Uma's profound portrayal left nothing wanting. The gay and abandon with which the concluding Vasantha tillana was rendered was cherishable.

NRI duo regale

Akhila and Adithi Ananth, trained under Guru Viji Prakash regaled their audience

at Sri Shivabalayogi Kalyana Mantapa with their Bharata natya duet. It was noteworthy that the NRI sisters-duo had



imbibed not only the Indian culture but also the intricacies of the dance form. Though brought up in an alien atmosphere in the US, their mood and movement seemed to be Indian. The duo eulogised the Lord of Obstacles on the basis of a Sanskrit shloka "Mudaakaratta modakam" (Hamsadhwani). Accompanied by a recorded music they enlivened their performance by displaying correct artistry and technique. Though the basic araimandis missed the Shastric-prescription here and there, the Ananth-sisters were always on the winning side.

Todaya mangalam was an essay in shuddha nritta. "Maathe Malayadhwaja" (Khamach), the well known daru was given an airing with

fine nritta, nrithya and abhinaya. The demanding jathis could easily be translated and the traits of the Devi reached the rasikas. In their solo turns, Akhila and Adithi held lot of promise in reenacting the attributes of Lord Vishnu ('Shanthaakaaram', with Vishnu Kautuvam, Kalyani), a Tagore composition ('Momo chittae') and a Kali kautuvam, Shankara). They reached the climax of their artistry in exploring the Dhanasri tillana.

Nayana does proud to Padmakka

Veteran danseuse Guru Padma Subramanyam, popularly known as "Padmakka" is very well known for her individualistic approach to classical dance. She has rightly too, re-christened the now popular Bharatanatya as Bharata- nrithya. It is evident her that the researcher Padma has anchored her Bharata nrithya to the conclusions of her research on the great Indian treatise "Natya Shastra" on dramaturgy. In Bharatanrithya the entire body moves as described in the treatise. Among other specialties, without sacrificing the Margi, the Deshi element is profusely used. The nritta is in tune with the sthayi bhava. The ornamentation of

nritta is intrinsic. The rechikas, which can be compared to the gamakas of the Indian classical music, are fully explored.

Sundari Santhanam is one of Padma's prominent and prize-disciples who have taken mantle from her. Sundari not only performs Bharata nrithya but also teaches it. Sundari's highly talented petite pupil Nayana R. Somayaji held lot of



promise in the furtherance of this great dance form as was evident from her performance at Ravindra Kalakshetra. Opening with Poorvanga, Pushpanjali, she stuck to her form in the rendition of all the compositions (jatiswara in Nalinakanthi, varna in Lathangi, a patriotic song in Valachi and tillana in Sindhubhairavi) by flautist Dwaraki Kirshna swamy. The varna in particular had the theme of Andal. The story line was developed on the basis of various sources.

I was delighted to see Nayana in her early teens, negotiating the varna with grace, gaiety and confidence. There were beautiful charis. The Karanas used had variety and became part and parcel of abhinaya. The rechikas added grandeur to the movements. It was marvelous to see her leg movements forming various mandalas. The cyclic character of Bharata nrithya was time and again well emphasised. The other numbers too upheld the features of the significant contribution of Padmakka. There was every reason for noted scholar Dr. Shatavadhani R. Ganesh's emotional outburst in his speech as a chief guest on the occasion of Nayana's dance performance.

The Yaksha Nrithya was another noteworthy item which highlighted the affinity between Yakshagana and Bharatanrithya. Famous Chandabhama krithi of Yaksha gana in Madhyama vathi raga was presented in Bharata nrithya by Nayana winning the accolades from the audience. Ganapathi Bhat (vocal) and A.P. Pathak (maddale) provided the Yakshagana music support. The bhramaris and nritta-oriented jathis caught my special attention. Guru Sundari Santhanam (nattuvanga), Manasiprasad (vocal), Jayaram (flute), Mysore Rajesh (violin) and Tulasiram (mridanga) lent impressive support from the wings.

Music Trinity and Patriotism

By 'Garland' N. Rajagopalan

The question arises how the 18/19th Century Vaggeyakaras of eminence came to omit the patriotic element in their songs of ever-green beauty, fragrance and grandeur. Of the Trinity, Muthuswami Dikshitar was the kshetragna who had trekked the corners of the country like Sri Adi Sankara, Vinobaji and Sri Chandrasekarendra Saraswati of Kanchi as his songs clearly indicate: Pasupatiswaram (Sivapantuvarali), wherein he says 'paschima Kashmiri raja vinutam' - patronised by the kings of Western Kashmir which indicates the concern of the distant Kashmiri rajas for the deity now in Nepal; Kalabhairavam (Bharavi), Kasi Visalakshim (Gamakakriya) and Ehi Annapume (Punnagavarali) on deities at Banaras where he had sojourned for long and the influence of which finds deep imprint and reflection in his songs. Kalavati Kamalasana Yuvati (Kalavati) on Saraswati in Sharada Peetha in Kashmir. Sri Satyanarayana Upasmahe (Sivapantuvarali) on the deity at holy Badrinath, a place of pilgrimage of undying charm. Ramachandram Bhavayami (Vasantham) wherein he records habitation of Rama at Saketanagar (Ayodhya). Gokarneswara Pahi (Sourashtram) at Rameswaram and scores of songs on the Sthala murti, teertha etc, of pilgrim centres like Tirupati, Kalahasti etc.

But there is no specific song on the nation, patriotism, freedom, etc, as in the case of the 20th other Century Vaggeyakaras. Why has it been so? Were they less patriotic or were they unaware of the slavery they had been reduced to? No, definitely not. The torch of the freedom struggle had to wait till 1857 and 1875 to be lighted and to inspire overt action. The Hindus were the predominant segment of the society,

one of the ancient, living, historical religious entity. Sir Alfred C. Lyall clinchingly observes and records. "The word "HINDU" is not exclusively a religious denomination; it denotes also a country, and to a certain degree a race. When we speak of a Christian, Mohamedan or a Buddhist, we mean a particular religious community, in the widest sense, without distinction of race or place. When we talk of a Russian or a Persian, we indicate country or parentage without distinction of creed. But when a man tells me that he is a Hindu, I know that he means all three things together, viz., Religion, Parentage and Country. This triple meaning or connotation of the term Hindu shows the complexity of its origin, shows how Hinduism is twisted deep among the roots of Indian Society, how it is a matter of birthright and inheritance, signifies that it means civil community, quite as much as a religious association that man does not become a Hindu, but is born into Hinduism."

This is part of a lecture at Cambridge in 1891 by Sir Lyall (1835 -1911) who was a distinguished member of the Indian Civil Service. The awareness of being a Hindu and thus an Indian was fundamental characteristic naturally of every intellectual and the learned but the hour to beat the drum had not come then to sing so eloquently as Bharati, Tagore or Bankim Chandra had done. If those early eminent composers were not aware of being a Bharatiya, how could they travel uninhibited from Himalayas to the Cape and from Sindh to Bengal and perhaps beyond too? Bhakti to Lord does ipso facto connote and imply Bhakti to one's own country as well and without the latter, the former is meaningless. The Trinity and other Vaggeyakaras of old were positively conscious of their nation and its splendid heritage.

VARIOUS MUSIC COMPETITIONS will be held under the auspices of Raga Sudhalaya, Gokula, Mathikere, on Sunday the 22nd August 2004 at Gnanatheju English School, Mathikere in connection with the 4th anniversary of the Sabha and Puraskara distribution. For further details contact telephone no. 23451551.

ವಿಚಾರ-ವಿನಿಮಯ



ಕಲಾ ಯಾವುದೇ ಆಗಿರಲಿ ಅದರ ಜನಪ್ರಿಯತೆಯನ್ನು ನಾವು ಅಳೆಯುವುದು ಹೇಗೆ ಎಂಬುದೊಂದು ದೊಡ್ಡ ಪ್ರಶ್ನೆ. ನಾವು ಜನಪ್ರಿಯ ಕಲಾವಿದ, ಜನಪ್ರಿಯವಾಗಿರುವ ಕಲೆ ಇತ್ಯಾದಿ ಪದಗಳನ್ನು ಬಳಸುತ್ತೇವೆ. ಹಾಗಾದರೆ ಈ ಜನಪ್ರಿಯತೆ ಅಂದರೆ ಏನು? ಅದನ್ನು ಅಳೆಯುವ ಸಾಧನ ಯಾವುದು?

ಸಾಮಾನ್ಯವಾಗಿ ಜನಪ್ರಿಯತೆಯನ್ನು ನಾವು ಸಂಖ್ಯಾ ಆಧಾರದ ಮೇಲೆಯೇ ಅಳೆಯುತ್ತೇವೆ. ಏಕೆಂದರೆ ಒಂದು ಕ್ರೀಡೆಗೆ ಲಕ್ಷಾಂತರ ಜನ ಪ್ರೇಕ್ಷಕರು ಸೇರಿದಾಗ ಆ ಕ್ರೀಡೆಯನ್ನು ಜನಪ್ರಿಯ ಕ್ರೀಡೆ ಎಂದು ಗುರುತಿಸುತ್ತಾರೆ. ಹಾಗೆಯೇ ಯಾರಾದರೊಬ್ಬ ಕಲಾವಿದನ ಸಂಗೀತ/ನೃತ್ಯ ಪ್ರದರ್ಶನಕ್ಕೆ ಹೆಚ್ಚು ಸಂಖ್ಯೆಯಲ್ಲಿ ಜನರು ಜಮಾಯಿಸಿದ್ದರೆ ಆತನನ್ನು ಅಥವಾ ಆಕೆಯನ್ನು ಜನಪ್ರಿಯ ಕಲಾವಿದ/ದೆ ಎಂದು ಪರಿಗಣಿಸುತ್ತೇವೆ. ಆದರೆ ಒಂದು ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಕಛೇರಿಗೆ ಅಥವಾ ನೃತ್ಯ ಪ್ರದರ್ಶನಕ್ಕೆ ಸೇರಿದ ಜನ ಸಿನಿಮಾ ಹಾಡುಗಳ ವಾದ್ಯ ಗೋಷ್ಠಿಗೋ ಅಥವಾ ಫ್ಯಾಷನ್ ಪರೇಡ್‌ಗೋ ಅಥವಾ ಡಿಸ್ಕೋಡಾನ್ಸ್, ಪಾಪ್ ಸಂಗೀತಕ್ಕೋ ಸಾವಿರ ಸಾವಿರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಸೇರುತ್ತಾರೆ. ಅಂದರೆ ಈ ಕಾರ್ಯಕ್ರಮಗಳೇ ಶಾಸ್ತ್ರೀಯ ಕಲೆಗಳಿಗೆ ಗಿಂತ ಹೆಚ್ಚು ಜನಪ್ರಿಯ ಅಂದ ಹಾಗಾಯಿತಲ್ಲವೇ? ಅಚಿದರೆ ಇದನ್ನು ಸಮೂಹ ಆಕರ್ಷಣೆ ಎನ್ನಬಹುದು. ಸಾರಾಂಶ ಇಷ್ಟೆ. ಹೆಚ್ಚು

ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಮತ್ತು ನೃತ್ಯ ಕಲೆಗಳ ಜನಪ್ರಿಯತೆ ಎಷ್ಟು?

ಮಂದಿಯನ್ನು ತಲುಪುವಂತಾದ್ದು ಜನಪ್ರಿಯ, ಹೆಚ್ಚು ಜನರ ಮನ ಗೆಲ್ಲುವಂತಾದ್ದು ಜನಪ್ರಿಯ. ಹೆಚ್ಚು ಹೆಚ್ಚು ಜನರನ್ನು ಆಕರ್ಷಿಸುವ ಶಕ್ತಿ ಪಡೆದಂಥದ್ದು ಜನಪ್ರಿಯ.

ಕ್ರಿಕೆಟ್ ನೋಡಲು ಜನರು ಸೇರಿದಷ್ಟು, ಪುಟ್‌ಬಾಲ್ ಆಟ ನೋಡಲು ಜನ ಸೇರದೇ ಹೋದಾಗ ಕ್ರಿಕೆಟ್ಟೇ ಜನಪ್ರಿಯ ಎನಿಸುತ್ತದೆ. ಹಾಗೆಯೇ ಇತ್ತೀಚಿನ ದಿನಗಳಲ್ಲಿ ಯಾವುದು ಹೆಚ್ಚು ಜನಪ್ರಿಯ ಕಲೆ ಎಂದರೆ ಚಲನಚಿತ್ರ ಕಲೆ ಎಂದೇ ಹೇಳಬೇಕಾಗುತ್ತದೆ. ಏಕೆಂದರೆ ಇದು ಹೆಚ್ಚು ಹೆಚ್ಚು ಜನರನ್ನು ಆಕರ್ಷಿಸುತ್ತದೆ. ತನ್ನ ಯುಗೋಳಿಸುತ್ತದೆ. ಮಂತ್ರಮುಗ್ಧಗೊಳಿಸುತ್ತದೆ. ಕನಸಿನ ಲೋಕಕ್ಕೆ ಕೊಂಡೊಯ್ಯುತ್ತದೆ. ಹೀಗಾಗಿ ಜನಪ್ರಿಯತೆಗೆ ಸಂಖ್ಯೆಯ ಬಲದ ಪವಾಡವೇ ಅಳತೆಗೋಲು. ಹಾಗಾದರೆ ಸಂಗೀತ, ನೃತ್ಯದಂತಹ ಶಾಸ್ತ್ರೀಯ ಕಲೆಗಳ ಕಥೆ ಏನು?

ನಮ್ಮ ಶಾಸ್ತ್ರೀಯ ಕಲೆಗಳನ್ನು ಸಿನಿಮಾ ಕಲೆಗಳ ರೀತಿಯಲ್ಲಿ ಜನಪ್ರಿಯಗೊಳಿಸಲು ಸಾಧ್ಯವಾಗಲಾರದು. ಅಷ್ಟೇ ಅಲ್ಲ, ಸಿನಿಮಾ ಹಾಡಿನಂತೆ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಜನಪ್ರಿಯವಾಗಬೇಕಾದ ಅಗತ್ಯವೂ ಇಲ್ಲ. ಕಾರಣ ಇಷ್ಟೆ. ಈ ಶಾಸ್ತ್ರೀಯ ಕಲೆಗಳನ್ನು ಎಲ್ಲಾ ರೀತಿಯ ಜನರಿಗೆ ತಲುಪಿಸುವುದು ಕಷ್ಟವಾದ ಕೆಲಸ. ಇದು ಎಲ್ಲರ ಮನ ಹೊಕ್ಕದು. ವಿಭಿನ್ನ ಅಭಿರುಚಿಯ ಜನರಿಗೆ ಬೇಕಾದ ಎಲ್ಲಾ ರೀತಿಯ ಪರಿಕರಿಗಳನ್ನು ನಾವು ಯಥೇಚ್ಛವಾಗಿ ಬಳಸಲು ಇಲ್ಲಿ ಅವಕಾಶ ಇಲ್ಲ. ಉದಾಹರಣೆಗೆ, ಸಿನಿಮಾ

ಸಂಗೀತದ ಸಾಹಿತ್ಯವನ್ನು ಪ್ರೇಕ್ಷಕನ ಅಭಿರುಚಿಗೆ ತಕ್ಕಂತೆ ಬರೆಯಬಹುದು. ಆದರೆ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ಕೇಳುಗ ಸಂಗೀತದ ಸಾಹಿತ್ಯದ ಮಟ್ಟಕ್ಕೆ ಏರಲೇಬೇಕಾಗುತ್ತೆ. ಇಲ್ಲವಾದಲ್ಲಿ ಆತ ಆ ಸಂಗೀತವನ್ನು ಅನುಭವಿಸಲು ಅನರ್ಹಾಗುತ್ತಾನೆ. ಹೀಗಾಗಿ ಸಂಖ್ಯಾಬಲದ ಆಧಾರದಲ್ಲಿ ಶಾಸ್ತ್ರೀಯ ಕಲೆಗಳು ಸೋಲುತ್ತವೆ. ತುಂಬಾ ಜನಪ್ರಿಯ ವೆನಿಸಿಕೊಳ್ಳಲು ವಿಫಲ ವಾಗುತ್ತವೆ.

ಆದರೆ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ, ನೃತ್ಯ, ಸುಗಮ ಸಂಗೀತ ಇತ್ಯಾದಿ ಕಲಾವಿದರಿಗೆ ಲಕ್ಷ, ಲಕ್ಷ, ಸಂಖ್ಯೆ ಕಲಾಭಿಮಾನಿಗಳು ತಮ್ಮ ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ಜಮಾಯಿಸಬೇಕೆಂಬ ಅಭಿಲಾಶೆ ಇರಬೇಕಾಗಿಲ್ಲ. ಇವರ ಕಲೆಯನ್ನು ಅರ್ಥಮಾಡಿಕೊಂಡು ಆನಂದಿಸುವ ಸಾಮರ್ಥ್ಯವುಳ್ಳ ಸಂಸ್ಕಾರಯುಕ್ತ ಸಹೃದಯ ಪ್ರೇಕ್ಷಕರು, ಶ್ರೋತೃಗಳು ಮಾತ್ರ ಇವರಿಗೆ ಬೇಕು. ಅಂತಹ ಒಬ್ಬೊಬ್ಬ ವ್ಯಕ್ತಿಯೂ ಇವರಿಗೆ ಸಾವಿರ ಜನರಿದ್ದಂತೆ. ಅಂತಹ ಸಹೃದಯ ಉಳ್ಳ ಕಲಾರಸಿಕರ ಸಮುದಾಯವನ್ನು ದಿನದಿಂದ ದಿನಕ್ಕೆ ಹೆಚ್ಚಿಸುವಂತ ಪ್ರಯತ್ನ ಮಾಡಬೇಕಾದದ್ದೇ ಈ ಕಲಾವಿದರ ಗುರಿಯಾಗಿರುತ್ತದೆ. ಅದನ್ನು ಸಾಧಿಸುವ ಸರ್ವ ಪ್ರಯತ್ನದಲ್ಲೇ ಇವರು ಧನ್ಯತೆಯನ್ನು ಪಡೆಯುತ್ತಾರೆ.

ನಮ್ಮ ಶಾಸ್ತ್ರೀಯ ನೃತ್ಯ ಅಥವಾ ಸಂಗೀತ ಕಲೆಗಳು ಸಾರ್ವತ್ರಿಕ ಆಕರ್ಷಣೆಯ ಸಾಧನವೇನಲ್ಲ ಎಂಬುದನ್ನು ಎಲ್ಲರೂ ಒಪ್ಪಲೇ ಬೇಕಾಗುತ್ತದೆ. ಆದರೆ ಇದನ್ನು ಹೆಚ್ಚು ಜನರ ಬಳಿಕೊಂಡೊಯ್ಯುವ ಕೆಲಸ ವನ್ನಂತೂ ಒಬ್ಬ

ಕಲಾವಿದ ತಪಸ್ಸಿನಂತೆ ಮಾಡುತ್ತಲೇ ಇರಬೇಕು. ಇದರಲ್ಲಿ ಕಲಾವಿದರ ಜೊತೆಗೆ, ಸಂಘ-ಸಂಸ್ಥೆಗಳು, ಕಲಾ ವಿಮರ್ಶಕರು ಹಾಗೂ ಮಾಧ್ಯಮಗಳ ಪಾತ್ರ ಕೂಡಾ ಮಹತ್ವಪೂರ್ಣವಾದ ದ್ದಾಗಿದೆ.

ಪ್ರತಿಯೊಂದು ಸಮಾಜದ ಜನರಲ್ಲಿ ಒಂದು ಸಾಮುದಾಯಿಕ ಪ್ರಜ್ಞೆ ಎಂಬುದು ಇರುತ್ತದೆ. ಅದನ್ನು ಅಭಿರುಚಿ ಎಂತಲೂ ಕರೆಯಬಹುದು. ಕೆಳಸ್ತರದ ಜನರಲ್ಲಿ ಅದು ಕೆಳಮಟ್ಟದಲ್ಲಿ ಇದ್ದಿರಬಹುದು. ಆದರೆ ಅದನ್ನು ಅಭಿವೃದ್ಧಿಗೊಳಿಸಿ ಜನರನ್ನು ಉನ್ನತ ಮಟ್ಟಕ್ಕೇರಿಸಬೇಕಾದ ಜವಾಬ್ದಾರಿ ಕಲಾವಿದರ ಮೇಲಿದೆ. ಅದು ಬಿಟ್ಟು ಕಲಾವಿದ ಕೆಳಸ್ತರದ ಜನರ ಅಭಿರುಚಿಗೆ ತಕ್ಕಂತೆ ಕೆಳ ಕೆಳಗೇ ಇಳಿಯುತ್ತಿದ್ದರೆ ಅದಕ್ಕನುಗುಣವಾಗಿ ತನ್ನ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಸಂಯೋಜಿಸಿ ಪ್ರದರ್ಶಿಸಿದರೆ ಅದು ನಮ್ಮ ಸಮಾಜದ ಅವನತಿಗೆ ಕಾರಣವಾಗುತ್ತದೆ ಎನ್ನುವುದರಲ್ಲಿ ಸಂದೇಹವಿಲ್ಲ.

ಮುದ ನೀಡಿದ ಪಿಟೀಲು ತನಿ

ರಾಗ ಸುಧಾಲಯ ಚಾರಿಟೇಬಲ್ ಟ್ರಸ್ಟ್‌ನ ತಿಂಗಳ ಕಾರ್ಯಕ್ರಮ ಬಿಇಎಲ್ ಗಣಪತಿ ದೇವಾಲಯದ ಆವರಣದಲ್ಲಿ ಹಿರಿಯ ಪಿಟೀಲು ವಾದಕರಾದ ಎ. ಎಸ್. ಜಯಪ್ರಸಾದ್‌ರ ಮುದ ನೀಡಿದ ಪಿಟೀಲು ತನಿ ಕಛೇರಿಯೊಂದಿಗೆ ನಡೆಯಿತು. ಮೋಹನ ರಾಗದ ವರ್ಣದೊಂದಿಗೆ ತಮ್ಮ ಕಛೇರಿಯನ್ನು ಆರಂಭಿಸಿ ವಾತಾಪಿ ಗಣಪತಿಂ ಭಜೆ, ಸರಸಸಾಮದಾನ, ವರನಾರದ (ವಿಜಯ ಶ್ರೀ) ಕೀರ್ತನೆಗಳನ್ನು ತುಂಬು ನಾದದಿಂದ ನುಡಿಸಿ ರಸಿಕರನ್ನು ಅವರು ತಣಿಸಿದರು. ನೆರೆದಿದ್ದ ಸಭಿಕರ ಮನೋಧರ್ಮವನ್ನು ಅರಿತು ರಾಗಾ ಲಾಪನೆಗೆ ಹೆಚ್ಚು ಗಮನ

ಕೊಡದೆ ಕೃತಿ ಮತ್ತು ಸ್ವರ ವಿನ್ಯಾಸಗಳಲ್ಲೇ ರಂಜಿಸಿದರು. ಸುಧಾಮಯಿ (ಅಮೃತವರ್ಷಿಣಿ) ಮತ್ತು ರಘುವಂಶ ಸುಧಾಂಬುಧಿ (ಕದನ ಕುತೂಹಲ) ಎಲ್ಲವೂ ಅಚ್ಚುಕಟ್ಟಾಗಿದ್ದವು. ಹಿಂದೋಳ ರಾಗವನ್ನು ವಿಸ್ತರಿಸಿ ತ್ಯಾಗ ರಾಜರ ಸಾಮಾಜವರಗಮನ ಕೀರ್ತನೆ ಯನ್ನು ಸ್ವರಗಳೊಂದಿಗೆ ಅಲಂಕರಿಸಿ ತನಿ ವಾದನಕ್ಕೆ ಅವಕಾಶ ನೀಡಿದರು. ಬಿ. ಧ್ರುವರಾಜ್ (ಮೃದಂಗ) ಮತ್ತು ಎಸ್. ಮುರಳಿ (ಘಟ) ಕಛೇರಿಗೆ ಮೆರಗನ್ನು ನೀಡಿದರು. -----ಕಟ್ಟೆ.

ನೆಮ್ಮದಿಯ ಗಾಯನ

ಮಲ್ಲೇಶ್ವರದ ಶ್ರೀ ನಾದಜ್ಯೋತಿ ತ್ಯಾಗರಾಜಸ್ವಾಮಿ ಭಜನ ಸಭಾದ ಶ್ರೀ ಕನ್ಯಾಕಾ ಪರಮೇಶ್ವರಿ ದೇವಾಲಯದ ಆವರಣದಲ್ಲಿ ನಡೆದ ಈ ತಿಂಗಳ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಪ್ರಸಿದ್ಧ ವಿದ್ವಾಂಸರಾಗಿದ್ದ ದಿ|| ಪಾಪಾ ಚೂಡಾಮಣಿ ಹಾಗೂ ದಿ|| ಅಂಬಿ ಭಾಗವತರ ಸ್ಮರಣಾರ್ಥ ಹಿರಿಯ ಗಾಯಕಿ ಪ್ರೊ|| ಟಿ. ಎಸ್. ರಮಾ ಅವರ ಗಾಯನ ಕಛೇರಿ ನೆಮ್ಮದಿಯನ್ನು ನೀಡಿತು. ಸಮರ್ಥ ಗಾಯಕಿ, ಬೋಧಕಿ ರಮಾ ಅವರು ನವರಾಗಮಾಲಿಕಾ ವರ್ಣದಿಂದ ತಮ್ಮ ಗಾಯನವನ್ನು ಆರಂಭಿಸಿದರು. ಪೂರ್ವಿ ಕಲ್ಯಾಣಿ (ಜ್ಞಾನಮೊಸಗರಾದಾ) ಹಾಗೂ ಖರಹರಪ್ರಿಯ (ಚಕ್ಕನಿರಾಜಮಾರ್ಗ) ಇಡೀ ಕಛೇರಿಯ ಸೌಧಕ್ಕೆ ಪ್ರಮುಖವಾದ ಆಧಾರ ಸ್ತಂಭಗಳಾಗಿ ಕಂಗೊಳಿಸಿದ್ದವು. ಲೀಲಾಜಾಲವಾಗಿ ಪ್ರವಹಿಸಿದ ಮನೋಧರ್ಮ, ಆಲಾಪನೆಯ ಆರಂಭದಲ್ಲೇ ಇಡೀ ರಾಗದ ಸಂಪೂರ್ಣ ಸ್ವರೂಪವನ್ನು ತೋರಿಸುವ ಆಕ್ಷಿಪ್ತಿಗೆ, ಸೋಪಾನ ಕ್ರಮದಲ್ಲಿ ಬೆಳೆಸುವ ಪರಿ,

ನೆರೆವಲ್, ಕಲ್ಪನಾಸ್ವರಗಳಲ್ಲಿನ ಸುಭಗತೆ, ಯಾವುದೇ ಅರ್ಥಟಗಳಿಲ್ಲದ ಶಾಂತತ್ವ, ಕಛೇರಿಗೆ ವಿಶೇಷ ಸ್ವರೂಪವನ್ನೇ ನೀಡಿತು.

ಜ್ಯೋತ್ಸ್ನಾ ಮಂಜುನಾಥ್‌ರ ಎಚ್ಚರಿಕೆಯ ಅನುಸರಣೆ ಪಿಟೀಲಿನಲ್ಲಿ ಕಂಡು ಬಂದರೆ, ಕೆ.ವಿ.ರವಿಶಂಕರ ಶರ್ಮ ಗಾಯನಕ್ಕೆ ತಕ್ಕಂತಹ ನೀಡಿದ ಮೃದಂಗ ವಿನಿಕೆ, ಕಛೇರಿಯ ಪೋಷಕ ಅಂಶಗಳಾಗಿದ್ದವು. ಕೇಳುಗರಿಗೆ ನೆಮ್ಮದಿ ಇತ್ತು. -----ಶ್ರೀಕಾಂತಂ ನಾಗೇಂದ್ರ ಶಾಸ್ತ್ರಿ.

ಮಕ್ಕಳಿಗಾಗಿ ಬಾನುಲಿ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ

ಆಕಾಶವಾಣಿ ಬೆಂಗಳೂರು ಕೇಂದ್ರದಿಂದ (ಮೀಡಿಯಂ ವೇವ್ ತರಂಗಾಂತರದಲ್ಲಿ ಆಗಸ್ಟ್ 10 ರಿಂದ 9 ರಿಂದ 9.30 ರವರೆಗೆ ಗಾನರಾಜಿ ಎಂಬ ವಿಶೇಷ ಸರಣಿ ಕಾರ್ಯಕ್ರಮ ಪ್ರಸಾರವಾಗಲಿದೆ. ಮಕ್ಕಳಿಗಾಗಿ ರೂಪಿತವಾಗಿರುವ ಸಂಗೀತ ರಸಾಸ್ವಾದನೆಯ ಕುರಿತ ಈ ಸರಣಿ ಕಾರ್ಯಕ್ರಮದ ನಿರೂಪಣಾ ಸಾಹಿತ್ಯ ರಚನೆ ಡಾ. ಟಿ. ಎಸ್. ಸತ್ಯವತಿ ಅವರದು. ಪ್ರತಿ ಕಾರ್ಯಕ್ರಮದಲ್ಲಿ ಮಕ್ಕಳಿಗೆ ಕೆಲವು ಪ್ರಶ್ನೆಗಳನ್ನು ಕೇಳಲಾಗುವುದು.

ಸನ್ಮಾನ ಮತ್ತು ಸಂಗೀತ

ಮಲ್ಲೇಶ್ವರದ ಸಂಸ್ಕಾರ ಭಾರತಿ ಶಾಖೆಯ ವಾರ್ಷಿಕೋತ್ಸವದಂಗವಾಗಿ ಲಲಿತ ಕಲೋತ್ಸವವನ್ನು ಭೂಮಿಕಾ ಸಭಾಂಗಣದಲ್ಲಿ ಆಚರಿಸಲಾಯಿತು. ಕನ್ನಿಕಾಪರಮೇಶ್ವರಿ ದೇವಸ್ಥಾನದ ಪ್ರಧಾನ ಅರ್ಚಕರಾದ ನಾಗರಾಜ ಶಾಸ್ತ್ರಿಗಳು ಮತ್ತು ಪಂ. ಗೌರಂಗ್ ಕೋಡಿಕಲ್ ಅವರುಗಳನ್ನು ಸನ್ಮಾನಿಸಲಾಯಿತು. ಶ್ರೀಧರ್‌ಸಾಗರ್ (ಸ್ಯಾಕ್ಸಾ ಫೋನ್) ಮತ್ತು ಎಂ.ಎಸ್. ಶೀಲಾ ಅವರ ಅಮೋಘ ಕಛೇರಿ ನಡೆಯಿತು.



S.K. Lakshminarayana (Babu) Page

.L.E.I.S.U.R.E.**PHOTO QUIZ**

Give the
(1) Date of Birth and
(2) Date of Death of the legendary Odissi dancer-Guru Kelucharan Mahapatra.

QUIZ OF FINE ARTS....23

1. Clarinet is a _____ instrument of _____ origin.
2. What do you know about it?
3. It is used in _____ and _____ in South India.
4. Who was the first to practice it?
5. It was introduced by _____ in chinna melam (dance band) in South India.
6. What is a concert drum?
7. Give examples for it?
8. What is a concert flute?
9. What is a concert piece?
10. Give the opposite of concert piece?

SOLUTION TO QUIZ OF FINE ARTS...23

1. Wood wind. European.
2. It has a compass of 3 1/2 octaves and is a single reed instrument. It is cylindrical in shape and is provided with keys.
3. Orchestra and dance.
4. Mahadeva Nattuvanar.
5. Mahadeva Nattuvanar.
6. Membranophones
7. Mridanga, khanjira, dolak, tavil etc which are used in concerts.
8. The side-blown flute with the mouth hole near the closed end and used for playing classical music.
9. Compositions like krithis and ragamalikas sung in concerts.
10. Geethas and alankaras which are practice pieces and belong to the sphere of Abhyasa gana.

SOLUTION TO PHOTO QUIZ

1. 8th January 1926 and 2. 7th April 2004.

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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ಕರ್ನಾಟಕ ಸರ್ಕಾರ

ಗ್ರಾಮಾಭಿವೃದ್ಧಿಯಿಂದಲೇ ಕ್ಷೇಮಾಭ್ಯುದಯ

ಗ್ರಾಮ ಸುರಾಜ್ಯವೇ ಕರ್ನಾಟಕ ಸರ್ಕಾರದ ಮೂಲ ಧ್ಯೇಯ. ಸ್ಥಿರ ಮತ್ತು ಸಂಪದ್ಭರಿತ ಸಮಾಜಕ್ಕೆ ಆಧಾರ ಸುಭದ್ರ ಗ್ರಾಮೀಣ ವಲಯ. ಗ್ರಾಮೀಣ ಜನತೆಯ ಮೂಲ ಆಶಯಗಳಾದ ಕೃಷಿ, ವಿಜ್ಞಾನ, ನೀರು, ಆರೋಗ್ಯ ಮತ್ತು ಶಿಕ್ಷಣ ವಲಯಗಳಲ್ಲಿ ಸರ್ಕಾರದ ವಿಶೇಷ ಆಸಕ್ತಿ, ವಸ್ತುನಿಷ್ಠ ಒತ್ತಾಸೆ. ಅವರು ಈ ಕ್ಷೇತ್ರಗಳಲ್ಲಿನ ಅಧುನಿಕ ಸೌಲಭ್ಯಗಳ ಫಲಾನುಭವಿಗಳಾಗಲು ಸರ್ಕಾರ ತನ್ನೆಲ್ಲ ಗಮನವನ್ನು ಕೇಂದ್ರೀಕರಿಸಿದೆ. ಸ್ಫೂರ್ತಿದಾಯಕ ಹೆಜ್ಜೆಗಳನ್ನಿಟ್ಟಿದೆ.

೧. ಸುಭಿಕ್ಷೆಯ ವಾತಾವರಣ ಮೂಡಿಸಿರುವ ಮುಂಗಾರು ಹಂಗಾಮಿನಲ್ಲಿ ರೈತರಿಗೆ ಶೇಕಡಾ ೫೦ರ ರಿಯಾಯಿತಿ ದರದಲ್ಲಿ ಬಿತ್ತನೆ ಬೀಜಗಳ ವ್ಯವಸ್ಥೆ.
೨. ಸಾವಯವ ಕೃಷಿಗೆ ಉತ್ತೇಜನ ನೀಡಲು ರೂ.೪.೦೦ ಕೋಟಿ ಮೀಸಲು.
೩. ಬರಗಾಲ ಸಮಸ್ಯೆಗೆ ದೀರ್ಘಾವಧಿ ಪರಿಹಾರ. ಸುಜಲ ಜಲಾನಯನದ ಪ್ರದೇಶಗಳ ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯಕ್ರಮಕ್ಕೆ ರೂ. ೧೫೦-೦೦ ಕೋಟಿ ಆಯೋಜನೆ, ೧, ೪೨, ೩೧೬ ಹೆಕ್ಟೇರ್ ಜಲಾನಯನ ಪ್ರದೇಶದ ಅಭಿವೃದ್ಧಿಗೆ ಗುರಿ.
೪. ಕೃಷಿ ಮೂಲ ಸೌಕರ್ಯ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಲೋಕನಾಯಕ ಜಯಪ್ರಕಾಶ್ ನಾರಾಯಣ್ ನಿಧಿಯ ಬಳಕೆ.
೫. ಗ್ರಾಮೀಣ ಪ್ರದೇಶಗಳಿಗೆ ದಿನವಿಡಿ ವಿದ್ಯುತ್ ಪೂರೈಕೆಗೆ ಕ್ರಮ.
೬. ಅಂತರ್ಜಲ ವೃದ್ಧಿಗಾಗಿ ಕೆರೆ ಅಂಗಳಗಳ ಅಭಿವೃದ್ಧಿ ಮತ್ತು ಕೆರೆಗಳ ಸಂರಕ್ಷಣೆ.
೭. ಉಪಗ್ರಹ ನೆರವಿನ ಮೂಲಕ ಮೈಸೂರಿನ ಅಬ್ದುಲ್ ನಜೀರ್ ಸಾಹ್ ರಾಜ್ಯ ಗ್ರಾಮೀಣ ಅಭಿವೃದ್ಧಿ ಸಂಸ್ಥೆಯಿಂದ ಪಂಚಾಯತ್ ಪ್ರತಿನಿಧಿಗಳಿಗೆ ವ್ಯಾಪಕ ತರಬೇತಿ.
೮. ದೂರದ ಜಿಲ್ಲೆಗಳಿಗೆ ಟೆಲಿಮೆಡಿಸನ್ ಸೌಲಭ್ಯ. ರಾಜ್ಯದಲ್ಲಿನ ೧,೦೦೦ ಪ್ರಾಥಮಿಕ ಆರೋಗ್ಯ ಕೇಂದ್ರಗಳಿಗೆ ಟೆಲಿಮೆಡಿಸನ್ ಸೌಲಭ್ಯ ಕಲ್ಪಿಸುವ ಗುರಿ.
೯. ಶಾಲಾ ಮಕ್ಕಳಿಗೆ ಉಚಿತ ಸಮವಸ್ತ್ರ ಮತ್ತು ಅಕ್ಷರ ವಾಸೋಹದೊಂದಿಗೆ ಸಂಪೂರ್ಣ ಸಾಕ್ಷರತೆಯತ್ತ ದಾಪುಗಾಲು.

ಸಮೃದ್ಧ ಕರ್ನಾಟಕ

ಸ್ವಾವಲಂಬಿ ಕರ್ನಾಟಕ

ಕರ್ನಾಟಕ ವಾರ್ತೆ